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CATALOGUE

OF THE

PAINTINGS AND DRAWINGS

AT

STOURHEAD,

Co. WILTS.

AND A

DESCRIPTION OF THE MANSION;

WITH

AN ACCOUNT OF THE MUSEUM OF

British Antiquities.

BY

SIR RICHARD COLT HOARE, BART.

S.N. WATERHOUSE.

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1840.

FUNERAL URN.

Museum Wiltunense:

BRITISH ANTIQUITIES

IN THE MUSEUM AT STOURHEAD.

DESCRIBED BY SIR R. C. HOARE, BART.

In our endeavours to trace the manners and customs of ancient nations, we can only judge by their relics still remaining; and, fortunately, there have been sufficient of these left in my own county to illustrate, in a great measure, the history of our ancient Britons.

Twenty years of my younger days were pleasantly employed in the investigation of the early inhabitants of our island, and I hope most satisfactorily; for they have led me from the places of their first settlements to the sites of their final interments *; the former having been ascertained by the remains dug up by our spade; the latter by the tumuli and their contents.

These relics have been lately arranged, and carefully preserved in glass cases for the inspection of those persons whose curiosity may induce them to investigate the history of old times.

* These have been minutely described in my "History of Ancient Wilts."

The recesses on the left side of this apartment contain, SEPULCHRAL URNS; which may be divided into three classes.

1. The *funeral urn*, of a large size, containing the burnt bones and ashes of the dead, placed sometimes *upright*, and at other times *reversed*, with its top downwards. *(See Cut in preceding page.)*
2. The *drinking cup*, of smaller dimensions, and more ornamental, supposed to have contained a *viaticum* for the deceased; a custom still prevailing in India, &c.
3. The *incense cup*, of a very small size, varying in its pattern and richly ornamented, supposed to have contained fragrant oils, &c. to burn over the ashes of the dead; an ancient custom commemorated by Homer. N. B. Many of these vessels are perforated for the sake of suspension.

Not one of these numerous urns found in our county appears to have been turned with the lathe, and the ornaments on them seem to have been rudely scratched by pointed instruments of bone, many of which are contained in this Museum.

These articles are arranged in cases according to the general idea I have been enabled to form of their respective antiquity.

First Class.—Instruments made of stone and flint, before the use of metals was known.

Second Class.—Articles of stone, bone, and flint.

Third Class.—Instruments of fine brass, consisting of spears, daggers, celts, &c.

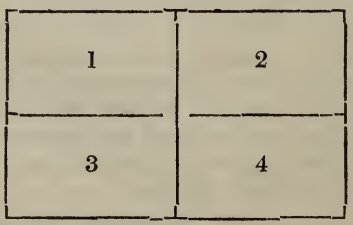
Fourth Class.—Articles of gold and amber, with a great variety of beads.

I might also add a fifth class, under the style of the *ferrea ætas*.

"Nam prius æris erat, quam ferri cognitus usus."

But these articles, consisting of spears, knives, and umbos of shields, are so corroded by time, that they are not worthy of a separate case.

Case No. 1.



The first compartment in this case contains two very large celts; the blackest was found in Knook Castle, near Heytesbury. (See "Ancient South Wilts," page 85, plate ix.) The other came from

South America. In these articles we may trace the similarity between rude nations.

The second compartment contains axes and hammers of stone, which I consider to have been coeval with the stone celts, and all of which have been found within our Wiltshire barrows.

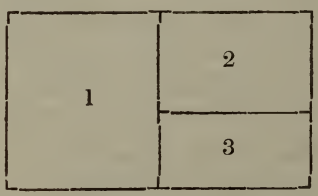
The third compartment is allotted to celts of flint. Much has been written about these rude instruments, and the uses to which they were applied; which has been obtained in a most satisfactory manner by one of them in this case, which, together with several others, was discovered in cutting a canal at Bossington, near Stockbridge, co. Hants, where, in the same place, was found the trunk of a tree partly excavated into a canoe, with several of these celts lying near it.

Thus does this discovery proclaim the use to which these celts were applied, viz. "that of chipping or cutting, at a period when the use of harder materials was unknown."

All the other celts were discovered in our Wiltshire barrows.

The fourth compartment in this case contains celts, brought from South America, and other foreign parts; by which we see that the same instruments were in use amongst other nations as well amongst the Britons.

Case No. 2.



This case is allotted solely to articles of *brass*, which bear strong marks of importation from some civilized nation; for such is the excellence of their workmanship that they never could have been fabricated by the Britons.

The handle of one of these spears, which is engraved in "Antient South Wilts," plate xxvii. p. 204, rivals or exceeds the workmanship of any French or English artist, and can be best explained by a reference to the plate. In it we perceive the favourite zigzag, or Vandyck pattern, which so frequently occurs in the British urns.

Another of these brazen articles differs from the generality of those we have found, being gilt, and rounded at the top, whereas others are generally pointed. This was discovered in a tumulus near Woodyates Inn, aad was accompanied by four beautiful arrowheads of flint, and two articles of jet resembling pullies. (See "Antient South Wilts," plate xxxiv. p. 239.)

The opening this tumulus on the bleak downs was attended by such singular circumstances that they deserve to be recorded.

In the midst of our operations a very violent storm of thunder and lightning passed over our heads, and threatened us with such destruction, by the lightning being attracted by our implements of iron, that we hastened to our inn amidst the rain as speedily as possible. My old friend Richard Fenton, and our Wiltshire poet, William Lisle Bowles, were present; the latter returned home, and the next morning sent us the following very beautiful and spirited poem, alluding to the events of the preceding day:

"Let me, let me sleep again!"
Thus, methought, in feeble strain,
Plain'd from its disturbed bed
The spirit of the mighty dead.
"O'er my moulder'd ashes cold
Many a century slow hath roll'd;
Many a race hath disappear'd
Since my giant form I rear'd;
Since my *flinted arrow* flew;
Since my battle-horn I blew;
Since my *brazen dagger's* pride
Glitter'd on my warlike side,
Which, transported o'er the wave,
Kings of distant ocean gave.
Ne'er hath glared the eye of day,
My death-bed secrets to betray,
Since, with mutter'd Celtic rhyme,
The white-hair'd Druid bard sublime,
Mid the stillness of the night,
Wak'd the sad and solemn rite,
The rite of death, and o'er my bones
Were piled the monumental stones."
Passing near the hallow'd ground,
The Roman gazed upon the mound,
And murmur'd with a secret sigh,
'There in dust the mighty lie!'
Ev'n while his heart with conquest glow'd,
While the high-raised flinty road *
Echoed to the prancing hoof,
And golden eagles flam'd aloof,
And flashing to the orient light
His banner'd legions glitter'd bright,
The victor of the world confess'd
A dark awe shivering at his breast.
"Shall the sons of distant days,
Unpunish'd on my relics gaze?
Hark! Hesus rushes from on high,
Vindictive thunder rocks the sky,
See Taranis descends to save
His hero's violated grave,
And shakes, beneath the lightning's glare,
The sulphur from his blazing hair.
Hence! yet though my grave you spoil,
Dark oblivion mocks your toil:
Deep the clouds of ages roll,
History drops her mould'ring scroll,
And never shall reveal the name
Of him who scorns her transient fame."

* This tumulus is situated close to the fine Roman causeway which traverses the Downs.

Another of these brazen articles deserves attention. See "Antient South Wilts," plate xxiii. p. 185, where it is engraved, with a wooden handle added to the brass rivets, as it was found at Brigmilston; it had been protected by a scabbard lined with cloth, the web of which was still to be distinguished.

By the great care with which these instruments were protected, and many of them being also richly gilt, I consider them to have been articles of ornament and dress, rather than of utility; and we may owe their beautiful tints and preservation to the dry and chalky soil in which they had been deposited.

In the small compartment of the case, No. 3, are three brass celts of different sizes, which were evidently fixed in a handle. I think these instruments were the most ancient of those bearing the general name of celts.

Case No. 3.

1	3	5
2	4	6

The compartments Nos. 1 and 2, contain articles of brass.

No. 3, an instrument of brass, the use of which I cannot conjecture.

No. 4, a very fine spear-head of flint, &c.

No. 5, several small brass pins, with which the cloth containing the ashes of the deceased were enveloped before they were deposited in the sepulchral urn, &c.

No. 6, has several articles of stone; seemingly whet-stones.

Case No. 4.

1	2	5	6	9	10	11	12
3	4	7	8	13	14	15	16
17	18	A		B			
19	20						

This case is appropriated to the smallest and richest ornaments which have been discovered in our British barrows.

The divisions Nos. 1, 2, 3, contain amber beads, and in No. 3 are fragments of an article made of amber, in frequent use amongst the Britons, and as the different plates of amber were perforated, and strung together, they were probably suspended as ornaments over the breast. One of these, found in a barrow at Kingston Deverill, is engraved in my "History of Ancient South Wilts," plate iii. p. 46.

Division 4, contains rings and circular articles made of some black substance like coal.

5, 6, 7, 8, contain necklaces of jet, amber, imperfect vitrification, &c.: 9 and 10, contains also beads of various forms and substances, as do also 11, 12, 13, 14, 15, 16.

17 and 18 contain also articles of gold found in the Upton and Bush barrows.

19, articles of jet.

20, in this compartment are the beautiful arrow-heads of flint found in a barrow at Everley; and in another at Woodyates, co. Dorset. *See* "Antient South Wilts," plates xxii. xxxiv. pp. 183, 239.

Each of these requires our notice, though we seldom meet with much occasion to dwell long upon the contents of a tumulus. But the one at Everley speaks so well for itself, and so feelingly, that I cannot resist describing it.

The first object that attracted our attention was the skeleton of a small dog, deposited about three feet from the surface, and at the depth of eight feet ten inches we reached the floor of the barrow, where we found an interment of burned bones, piled up in a small heap which was surrounded by a circular wreath of horns of the red deer, within which, and amidst the ashes, were five beautiful arrow-heads cut out of flint, and a small red pebble. Thus we clearly see the profession of the Briton here interred. In the flint arrows we recognize his fatal implements of destruction; in the

stags' horns, we see the victims of his skill as a hunter; and the bones of the dog deposited in the same grave, and above those of his master, commemorate his faithful attendant in the chace, and perhaps his unfortunate victim in death.*

Can the language either of history or poetry, speak more forcibly to our feelings than these mute and inanimate memorials of the *British hunter?* and may not the lines of Pope be here applied with equal truth to the Briton as to the Indian?

> "Lo the poor Briton, whose untutor'd mind
> Sees God in clouds, and hears him in the wind;
> His soul proud science never taught to stray
> Far as the solar walk, or milky way;
> Yet simple Nature to his hope hath giv'n
> Behind the cloud-capt hill an humble heav'n.
> To BE, contents his natural desire,
> He asks no angel's wing, no seraph's fire,
> But thinks, admitted to that equal sky,
> His faithful *dog* shall bear him company."

But there is one bead in No. 10 that requires our notice, for I think it is one of *Glain neidyr*, of the Britons, and the only one I have heard of. This word is derived from *glain*, what is pure and holy; and *neidyr*, a snake. It is made of an imperfect vitrification, and has two circular lines of sky blue and white, which seem to represent a serpent entwined round a centre, which is perforated. *See* "Antient South Wilts," plate xiv. p. 118.

A. contains a large plate of gold in the form of a lozenge, found at Normanton near Ambresbury, in a tumulus called Bush Barrow. *See* "Antient South Wilts," Plate xxvi. p. 203.

B. contains three articles of gold:

1. An oblong plate of very pure and thin gold, richly ornamented, found in a barrow at Upton Lovell. *See* "Antient South Wilts," Plate x. p. 98.
2. A small article in the form of a horn. *See* "Antient South Wilts," Plate xxv. p. 201.
3. Another ornament of gold, the use of which I cannot ascertain with any degree of certainty. *See* "Antient South Wilts," Plate xxvii. p. 204.

* We learn from Cæsar, that amongst our neighbours, the Gauls, the same mode of interment prevailed, "Omnia, quæ vivis cordi fuisse arbitrantur, in ignem inferunt, etiam animalia." And the excellence of the British dogs for hunting was well known in early days, as "Canes ad venandum aptissimi."

Case No. 5.

1	2	3
4	5	6

No. 1, contains articles of brass, the use of which I cannot define.

No. 2, articles of bone, and a free stone with a groove cut in it for sharpening the numerous pins of bone which are so frequently found in the barrows; and I strongly suspect that these instruments were employed in scratching the rude ornaments on the sepulchral and other urns.

No. 3, is confined to articles of bone.

No. 4, flint and bone; where we see some of the former prepared for arrows and darts; here are also some neat little tweezers of bone.

In No. 5, is a very perfect armilla, a knife of bone, and a very small celt of brass with its handle of bone still remaining.

In No. 6, are several pins of bone perforated, and sharply pointed.

Having at page 728 noticed two tumuli distinguished by the names of Upton and Bush Barrows, I shall now give some account of our process in opening them, and of the articles found within them.

GOLDEN BARROW AT UPTON LOVELL.

This tumulus was opened in the year 1803, and proved the richest we had ever yet found; so rich that we named it the "*Golden Barrow.*" It contained an interment of burned human bones placed within a cist, and with it an oblong plate of very thin gold, richly wrought, and perforated at the four corners, most probably for suspension, as an ornament over the breast; another article in form of a cone, decorated with circles and zigzags, and fitted closely to a piece of dark wood like ebony; also thirteen gold beads in the form of a drum, and perforated for the purpose of stringing; besides these were two articles of gold resembling small boxes, with a top in form of a cone.

Also many other articles, amber, &c. and a cup budded over with small knobs, which we have called the bunch of grapes cup. (*See Cut in opposite page.*)

These articles are engraved in "Antient South Wiltshire," plates x. xi. pages 99.

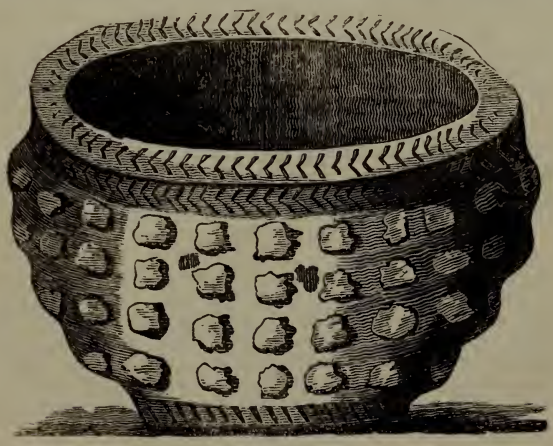
BUSH BARROW.

The large plate of gold in the second compartment of the lower division, was discovered in a tumulus, styled by Dr. Stukeley, *Bush Barrow*, though he does not appear to have opened it. Its contents were so superior to any we had hitherto found, that it requires a particular notice.

Mr. Cunnington proved unsuccessful in his first investigation of it, as were some neighbouring farmers, who tried their skill also. But Mr. Cunnington, as if foreseeing the curious contents of this tumulus, attacked it again in September 1808, and he was amply repaid for his perseverance and former disappointment.

Near the shoulders of a skeleton was deposited a fine brass celt. *See* "Antient South Wilts," (plate xxvi. page 11), and near the right arm was a large dagger of brass, and a spear-head or lance of the same material, thirteen inches long, and the largest we have yet found, though not so neatly moulded as many others; these were accompanied by a curious article of gold, (in the adjoining division,) and which I imagine had originally belonged to a brazen dagger in the same barrow, for a description of which I must refer to "Antient South Wilts," plate xxvii. where all these articles are faithfully engraved; and though the wood-work of the handle crumbled to dust shortly after it was brought to light, yet sufficient of the beautiful pattern was left to enable us to make a drawing of it.

Over the breast of the skeleton was that large plate of fine gold engraved in plate xxvi. and so thin that it was fixed to a piece of wood, over the edges of which the gold was lapped, and being perforated at top and bottom, it appears to have been worn over the breast as an ornament; many other inferior articles were found in this barrow, and amongst them another small one of gold in form of a lozenge. Plate xxvii. No. 5. See Antient South Wilts, p. 204.



GRAPE CUP.

CATALOGUE

OF THE

PAINTINGS AND DRAWINGS AT STOURHEAD;

WITH A

DESCRIPTION OF THE MANSION.

By Sir RICHARD COLT HOARE, Bart.

[*Extracted from his History of Modern Wilts.*]

"Catalogues of this sort are deservedly grown into esteem: while a Collection remains entire, the use of the Catalogue is obvious; when dispersed, it often serves to authenticate a picture, adds to its imaginary value, and bestows a sort of history on it. It were to be wished that the practice of composing catalogues of conspicuous collections was universal."

Walpole.

The Mansion-house at Stourhead was erected by Henry Hoare, Esq. shortly after he became the purchaser of the estate at Stourton in the year 1720. It occupies the same site in point of aspect as the old baronial castle, but is placed rather more towards the south-east, and on more elevated ground. Its plan and design were given by Colin Campbell, the most celebrated architect of that period: and it is engraved in his work, published under the title of "Vitruvius Britannicus." It is built of a mellow-coloured stone, and its architecture is Italian, presenting a portico of demi-columns with composite capitals *: it formed nearly a solid square, being originally 70 feet in front by 77 feet in depth. At a subsequent period the room designed in the original plan for a chapel of 30 square, was lengthened to the proportion of 45 to 30, and converted into a beautiful saloon, and some little addition was made to an apartment adjoining it on the north. These alterations took place during the life-time of Henry, the son of Henry the first settler at Stourhead.

* Since the death of Sir R. C. Hoare a stately portico has been added to the south or principal front. This was part of the original design by Colin Campbell, and has greatly increased the beauty of the Mansion. Other very material restorations have been with great activity carried on, particularly the rebuilding of the lofty Obelisk of stone, dedicated to the memory of Henry Hoare, Esq. These improvements have been effected by Sir Hugh Hoare, in a very short space of time, under the superintendence of Charles Parker, Esq. F.S.A. Architect. J. B. Nichols.

The next possessor of Stourhead was Richard Colt Hoare, the only son of Richard Hoare (by Anne daughter of the aforesaid Henry), to whom his grandfather resigned, during his life-time, the whole of his landed property in the counties of Wilts, Dorset, and Somerset.

Finding that in this apparently handsome mansion-house there was not sufficient room, either for his collection of paintings, or library of books, he made in the year 1800 a considerable addition to the mansion, by adding two wings, by which the front was extended to above 200 feet. The same style of architecture is faithfully kept up; and at this time, though after the short lapse of twenty years, the walls of the new buildings have so completely acquired the tints of the old, that the interval between 1720 and 1820 cannot be distinguished.

Let us now introduce ourselves into the interior of this mansion, and by a handsome well-proportioned hall, being an exact cube of 30 feet. Its walls are chiefly covered with family portraits, a very appropriate decoration for the first entrance into a house, as well as for the pannels of a dining-room. They remind us of the genealogy of our families, and recall to our minds the hospitality, &c. of its former inhabitants, and on the first entrance of the friend, or stranger, seem to greet them with a SALVE, or welcome.*

ENTRANCE HALL.—Cube of 30 feet.

As the portraits, from their sizes, cannot be conveniently placed in chronological order, the description of them cannot be so regular as I could wish.

The first personage here represented on canvas, and to whom the present family owes its chief opulence, is

SIR RICHARD HOARE, who was knighted, and filled the high station of Lord Mayor of the City of London in the year 1713. He also represented the same City in Parliament in the years 1710—1713. Ob. 1718. (*Engraved.*)

HENRY HOARE, his third son, is placed on his right hand, and is represented leaning on a pedestal with the plan of his intended mansion-house at Stourhead in his right hand. Ob. 1724. (*Engraved.*)

HENRY HOARE, his eldest son, comes next in succession: he is represented in the figure of a handsome young man, mounted on a grey horse. To the right and left of him are the portraits of his two wives: the first (on one side), Anne, eldest daughter of Samuel Lord Masham, holding a bunch of flowers in her hand; and on the opposite side, Susan, daughter and coheiress of Stephen Colt, Esq. feeding a parrot. The portrait of Henry Hoare, Esq. is painted by Dahl; the horse by Wotton. Ob. 1785.

* I have seen this motto over an antique house amidst the ruins of Pompeii, near Naples.

Sir Richard Hoare, second son of the first named Henry, and brother of the last, comes next in chronological order. He was Lord Mayor of London in the memorable years of 1745 and 1746, and was knighted in the former of these years. Ob. 1754. (*Engraved.*)

Adjoining the portrait of Sir Richard is that of his second wife, Elizabeth Rust.

We must now return to the children of Henry Hoare. But first it may be necessary to mention a fine portrait of Jane, daughter of Sir William Benson, Knt. wife of the first Henry, and mother of the second Henry Hoare. Adjoining this portrait is one of her brother, William Benson, Esquire. Henry Hoare, at his death, left no issue male or female living. His eldest daughter is here represented in a Spanish hat with feathers. This is Susannah, the offspring of his second marriage with Susannah Colt. She married, first, Charles Boyle, Viscount Dungarvan; and, secondly, Thomas Lord Bruce, who was created Earl of Ailesbury. Ob. 1783.

Anne, the second daughter of Henry Hoare, married her first cousin, Richard, eldest son of Sir Richard Hoare before mentioned.

Richard, the first Baronet (eldest son of Sir Richard, by his first marriage, and Anne his wife. Copied from the originals in crayons, by S. Woodforde, R.A.

Richard Colt Hoare succeeded to the baronetage with which his father, Sir Richard, was honoured in the year 1786; and is here represented on a whole-length canvas, with his son Henry, by S. Woodforde, R.A.

Adjoining this painting is a half-length portrait of Hester, eldest daughter of William Henry Lord Lyttelton, wife of Sir Richard Colt Hoare, Bart. and mother of the last-mentioned Henry. Copied and enlarged from a drawing by S. Woodforde, R.A.

A Portrait of Henry Hoare, Esq. only son of Sir R. C. Hoare, Bart. By Mrs. Carpenter.

[Over the door leading to the Picture Gallery has been recently added a Portrait of Sir Hugh Hoare, Bart. by Prince Hoare.]

Here ends the list of family portraits which are at present introduced into this hall; but space is left for the *nati natorum*, and for the future possessors of this mansion.

I shall now enumerate a few good examples, on a small scale, and chiefly of the modern School of Painting.

On each side of the fire-place are two Subjects of Cattle. By James Ward, R.A.—R. C. H.*

On the West side is a Fish Market and a Vegetable Market. By Angells, 1727.—R. C. H.

* As a guide to posterity, I have marked with initials those paintings which were collected by Henry Hoare, as well as those which have been since added by his successor, Sir Richard Colt Hoare.

A Tartar and a Cossack, in their national dress and costume. By Atkinson.—R. C. H.

On one side of this table is a small Landscape. By Hobbima.—R. C. H.

A Scene in Italy. By Filippo Hackert.—R. C. H.

On the other side a Landscape (Sketch). By Thomas Barker, of Bath.—R. C. H.

View of a Mill near Corwen, North Wales. By A. W. Calcott, R.A.—R. C. H.

On the East side are the following small pictures by English Artists:

The Broken Pitcher. The Bird's Nest. By Witherington.—R. C. H.

A Colour-grinder's Shop. By Bone.—R. C. H.

Horses in a Stable. By Pond.—R. C. H.

The Cottage-door. By Collins.—R. C. H.

Scrub, an old Shooting Pony, with two Spaniels. By A. Cooper, R.A.—R. C. H.

A View of Eton by Moonlight. By Hofland.—R. C. H.

MUSICK ROOM.—30 feet by 20.

This apartment is principally occupied by a pleasing selection of fancy paintings, by modern Artists of the British School, and such as both now and hereafter will do credit to them.

The Western side of the room presents a large Historical Landscape, executed in the style of the old Italian Masters, in which the Story of Diana and Acteon is introduced. The Landscape is by A. W. Calcott, R.A.; the Figures by W. Owen, R.A.—R. C. H.

On one side of this painting is a young female talking with her fingers; from which the picture has gained the title of "The Dumb Alphabet." By J. Northcote, R.A. (Engraved.)—R. C. H.

Underneath it is the Portrait of a Girl deploring the Loss of a favourite Pheasant. By H. Thompson, R.A.—R. C. H.

On the other side of the large landscape is the Portrait of a Girl caressing a Dove. By John Rising, deceased.—R. C. H.

Beneath it is a Child holding a Goldfinch. By S. Woodforde, R.A. deceased.—R. C. H.

Over the door is a Scene in the East Indies. By Thomas Daniell, R.A.—R. C. H.

On the North or chimney-side of this room are the following paintings:

A Peasant-girl with a Lamb in a Storm; half-length canvas. By Samuel Woodforde, R.A.—R. C. H.

A Portrait of Anne, only daughter of Henry Hoare; half-length. By W. Owen, R.A.—R. C. H.

A Portrait of Henry Hoare, when young. By Sir Joshua Reynolds, P.R.A.—R. C. H.

Beneath the above is a very spirited painting, "The Car of Cuthullin, from Ossian." By A. Cooper, R.A.—R. C. H.

Inside of a Stable, with Sheep. By Morland.—R. C. H.

Cattle, its companion. By Cuyp.—H. H.

The Tomb of Caius Cestius at Rome. By Pietro Bianchi.—R. C. H.

Interior of the Church of St. Peter at Rome (over the chimney). By Paolo Panini.—H. H.

A Sketch for a Ceiling at Venice. By Paolo Veronese.—R. C. H.

On the South side of this room is a mixture of old and modern pictures.

Over the door is a very fine copy of the celebrated *Madona della Sedia*, of Raphael. By Prince Hoare, Esq.—H. H.

Our Saviour healing the Blind. By Sebastian Ricci.—H. H.

Indian Costume. By T. Daniell, R.A.—R. C. H.

Head of a Child. By Hans Holbein.—R. C. H.

Portrait of the Cenci, after Guido. N.B. Few pictures have been so often copied as the one here cited. The character of the young woman and singularity of her dress excite attention. According to current report, she is represented in the dress she wore on the day of her execution for having murdered her father, who had made an attempt upon her honour.—R. C. H.

St. Pietro Martyre. A reduced and very spirited copy, by Francesco Mola, of the chef-d'œuvre of Titian.* This fine painting originally decorated the walls of the church of St. Giovanni and Paolo at Venice; whence it was removed to Paris, by order of the *modern Verres*, and afterwards returned to its native soil. As some account of this subject may prove interesting, I shall subjoin the following extract from Ridolfi's "Lives of the Venetian Painters."

"St. Peter the Martyr is here represented returning to the Convent at Como, of which he was a member, after having visited Milan, and preached there, with great vehemence and efficacy, against heresy. He was way-laid at the entrance of a thick wood by a ruffian, and mortally wounded. He is represented fallen on the ground, and in the agonies of death, writing, with his fingers dipped in his own blood, these words, 'I believe in Almighty God.' Fear and horror seize his companion, who, wounded also in the head, endeavours to escape. Above, a gleam of light issues from the clouds, from which two angels descend, offering to the Holy Martyr the palm of triumph, prepared for him in heaven."—R. C. H.

* The repeated reparations, added to the long journeys which this celebrated painting has experienced, have caused it much real damage, and rendered this fine copy much more valuable.

Two Peasant-children (from the Collection of Mr. Knight, purchased in 1819). By Gainsborough. N.B. There is an engraving of this painting by Tomkyns, for Macklin's English Portraits, in which these two peasant-children are named Hobbinol and Gandaretta, from Somerville's poem.—R. C. H.

A Boy and Girl, the one pointing, the other looking, at a white owl concealed in a hollow tree. By W. Hilton, R.A.—R. C. H.

A Land and Sea Storm. By F. Nicholson. Good examples of the power of water-colours.—R. C. H.

On the East or window-side of this room are the following paintings:

A Landscape. By Lucatelli.—H. H.

Two Landscapes. By Horizonte.—R. C. H.

Rocks and Water, by Pietro da Cortona, in the style of Salvator Rosa.—R. C. H.

A Landscape, with buildings and cattle.—H. H.

A Landscape on paper. Supposed by Gasper Poussin.—R. C. H.

DINING ROOM.—25 feet by 20.

In this apartment we are gratified with the sight of some very fine specimens of painting in crayons, a style now quite unfashionable. Excepting two portraits of Richard, son of Sir Richard Hoare and Anne his wife, by Coates, the remainder are executed by William Hoare, of Bath, Esq. and Mary his daughter.

Amongst these, a large painting, after the original by Rubens at Wilton-house, representing four Boys playing with a Sheep, deserves particular attention, from the beauty of its colouring, its perfect preservation, and masterly execution. After Rubens. On each side of it are two fancy subjects of Nymphs, by William Hoare, Esq.—H. H.

Beneath them, on the side-board, is a large and rich piece of gilt plate, admirably modelled, representing the story of Cyrus and Queen Tomaris.

Over the chimney is a half-length portrait of Frances-Anne, second wife of the last Sir Richard Hoare, Bart. By Angelica Kauffman. On the right and left are portraits in crayons of his first wife, Anne, and of himself, by Coates. Over the adjoining door is the figure of a Sleeping Nymph, beautifully designed, and coloured in crayons, by William Hoare, Esquire.—H. H.

On the side opposite to the chimney is a good copy (of the same size as the original), of a Charity by Schidoni, which was formerly (and perhaps restored) in the Royal Palace at Capo di Monte, near Naples.—R. C. H.

On the sides of the above are four drawings in bistre, by Rouby, taken from the original pictures in Italy; viz. the Sibylla Persica, after Guercino; Saint Cecilia, after Domenichino; and two Cupids, after Schidoni.—R. C. H.

Besides the above, this apartment contains two small pictures by Angelica Kauffman; the one representing Penelope and Euriclea, the other a Grecian Lady at a Tambour table. There are also four small high-finished subjects by La Grené, a French artist.—R. C. H.

SOUTH APARTMENT.—20 feet by 20.

Except in one example this room is devoted entirely to a fine collection of drawings in bistre, made by Sir Richard Colt Hoare, during his travels in Italy, between the years 1785 and 1790. They were selected with the intention of forming a series of studies from the works of the most distinguished foreign artists. From the novelty of the style in which they are executed, the extraordinary softness and delicacy of their finishing, and the wonderful effect produced merely from one color (for the paper forms the white), this series of drawings becomes highly valuable, and worthy of the connoisseur's notice. The first artist who struck out this new method of drawing was Seidelmann, who resided at Dresden, but occasionally visited Rome, where an English artist, James Rouby, adopted his style, and became in some instances his superior, by giving, in a more forcible manner, the style of the master whose works he copied.

Over the doors of this apartment are two imitations of sculpture, both from original antiques at Florence: 1. the head of Alexander; 2. the Bust of Niobe.

On the West side of this apartment are the following: 1. Head of Democritus the crying Philosopher, from the original, by Salvator Rosa, in the picture gallery at Stourhead.

A Boy playing with tablets, from a painting of the same size by Leonardo da Vinci, formerly in the posseession of Lady Betty Germain, afterwards in that of Sir William Hamilton at Naples (where this copy was made), and now in the collection of William Beckford, Esquire.

Beneath it is a wonderful drawing, by Seidelmann, of Rembrandt's mother weighing money, from an original in the Elector of Saxony's gallery at Dresden.

Sketch from an Apollo by Paolo Veronese, in the collection of Sir Richard Colt Hoare, Bart. at Stourhead.

A Boy playing on a Guitar, from the original by Fra' Vanni, a Florentine artist.

A Mother feeding her Child, from the original at Dresden by Baroccio; copied by Seidelmann.

Over the chimney-piece is an old copy in oils, from the original by Correggio, known by the name of the School of Cupid. This picture, originally in the Orleans gallery, was sold in London with the others that formed that celebrated collection.

East side. Two Studies of Cupids after Annibale Caracci at Capo di Monte, Naples.

An Emblematical figure of Poetry crowned with laurel, from a

original of the same size by Carlo Dolce in the Corsini palace at Florence.

Two Laughing Boys; master unknown.

St. Mark, from the chef-d'œuvre of Fra' Bartolomeo, formerly (and I hope now) in the Palazzo Pitti at Florence.

The Head of Medusa, from a painting of the same size by Leonardo da Vinci, in the Ducal Gallery at Florence. N.B. The labour of this drawing was immense: three whole months having been employed by Rouby in bringing it to a termination.

A Madonna and Child, from the original by Carlo Cignani.

North side. Study of a Head after Raphael, in the Vatican at Rome.

A School-girl with her Pater Noster, copied at Naples from a picture of the same size by Schidoni.

Sketch from a picture in fresco by Correggio, representing a Female pressing to her breast a Child.

A Penitent Magdalen, after Guercino, at Naples.

Besides the above, there are several spirited original compositions in bistre, by Rysbrach the sculptor.

In a small room within this last apartment is a collection of drawings in water-colours, by Cosens, Smith, Payne, Pocock, &c.; a view of the leaning Tower at Pisa; and a spirited drawing by Canaletti, of the river Thames on a Lord Mayor's day.

The rooms which I have hitherto described are a part of the original Mansion-house. The two next which come under consideration, form one of the two wings that were added by Sir Richard Colt Hoare in the year 1800. One of them is chiefly occupied by books; but the few vacant spaces of wall are enlivened by paintings. In the ante-room leading to the library are four drawings in bistre, by Rouby; St. Michael and St. Sebastian, after Guido Reni; and two Studies from the School of Athens, by Raphael.

THE LIBRARY—45 feet by 25.

We now enter a very spacious apartment, containing a valuable assemblage of books, especially of a classical, antiquarian, and topographical nature. The ceiling is semicircular in its form: and the Southern end is decorated with a very large window of painted glass by Egginton, which represents divers groupes from Raphael's celebrated School of Athens. The opposite compartment of the ceiling is filled by another subject after Raphael, representing Apollo and the Muses in Parnassus, and the figures of Fortitude and Temperance. This latter painting is ably executed by S. Woodforde, R. A.

Over the chimney is a very fine and well-preserved portrait of Petrus Landi, Doge of Venice in the year 1538. He is represented at a very advanced age, habited in the ducal dress, in a walking attitude, holding a packet in his right hand. This portrait

is thus mentioned by Ridolfi in his "Lives of the Venetian Painters:" "*Molti furono i prencipi da lui ritratti—Pietro Lando in atto di passeggio.*" *I. p.* 174.* Around him are ten views of the most remarkable buildings at Venice, in each of which some annual festival is represented. These are executed in the most masterly style by Canaletti, and were purchased at Venice, in the year 1787, by Sir Richard Colt Hoare.

This series of drawings, which represent the functions of the Doge of Venice, have been engraved, and were published by Louis Furlanetto. They consisted of twelve in number, but of which I only possess ten, and were purchased by mere accident, having found them carelessly dispersed in the portfolio of a bookseller at Venice.

No. 1. Represents the Doge when he first appears before the public in the Church of Saint Mark, immediately after his election.

No. 2. This shews the mode of carrying the Doge and his nearest relations on men's shoulders, in a chair called the *Pozzo*, round the Place of St. Mark, during which procession the Doge and his companions are engaged in throwing money to the populace.

No. 3. Represents the Coronation of the Doge, which takes place on the magnificent staircase named *La Scala dei Giganti*, in the court of the Ducal Palace.

No. 4. In this plate the Doge, holding the *Corno* in his hand, returns his thanks to the council for the honours of his election.

No. 5. The fifth plate represents the ceremony which was annually celebrated on Ascension Day, when the Doge, attended by his noble Venetians, went on board the Bucentaur to the *Lido*, to make his espousals with the sea.

No. 6. Represents the Landing of the Doge at the *Lido*, in order to proceed to the church of St. Nicholas, after the performance of the marriage ceremony.

No. 7. This plate records the Public Feasts which take place (according to very ancient custom) in the place of St. Mark on Holy Thursday, in the presence of the Doge and his Seignory.

No. 8. Here we see the solemn Procession which is performed in St. Mark's Place, on the day of the Fête de Dieu.

No. 9. This drawing represents the Doge going to the Church of St. Zachary on Easter Day, when he displays, before the religious inhabitants of the monastery, the Horn with which the Doges are crowned.

No. 10. We here see the Doge, accompanied by his Nobles in their rich vessels called *Peatoni*, proceeding on their visit to the Church of Notre Dame de la Santé, &c.†

* See his portrait engraved amongst the *Duces Veneti*, by Leo Matina. Venetiis, 1659.

† Since the cession of the Venetian territory to the Emperor of Austria, these imposing spectacles, which attracted the attention of all foreigners, have been abolished; and the noble Venetian, comparing the former with the present state of the country, may justly exclaim, FUIMUS!

In two niches over the doors are the busts of Milton, when young and old, executed in marble by Rysbrach.

CABINET ROOM—30 feet by 20.

We now proceed across the Entrance-hall, to an apartment called the Cabinet Room, from the circumstance of its containing a very splendid Cabinet, embellished with precious stones, marbles, agates, &c. of every description. It formerly belonged to Pope Pius Sextus the Fifth, whose portrait, as well as those of his family, PERETTI, are beautifully moulded in wax, and placed in medallions round the base of this exquisite piece of workmanship. It was purchased by Henry Hoare, Esq. in Italy, who added the base, on which are designed several of the buildings erected by that Pope at Rome, and a bas-relief of his portrait.

This room is devoted exclusively to Landscapes, of which it contains a very pleasing variety.

Over the chimney is a painting, representing a Male and Female Peasant, with some Colliers, going to Market at break of day. By Gainsborough.—H. H.

Beneath it are two small Landscapes by Momper.—R. C. H. And a View of Florence by Marlow.—H. H.

On the sides are a Sea-port and Moonlight. By Vernet.—H. H.

The Lake of Nemi, with the Story of Diana and her Nymphs. By Wilson.—H. H.

The Lake of Avernus, with the Story of Æneas and the Sibyl. By Joseph Mallard William Turner, R.A.—R. C. H.

This classical subject was painted from a correct sketch taken by Sir Richard Colt Hoare when in Italy, and represents the lake of Avernus in the fore ground, with the temple on its banks; above is the *Monte nuovo*, which was thrown up by volcanic force in one night. In the next distances are the Lucrine lake; beyond it the castle of Baiæ, and the lofty promontory of Misenum, with the island of Capri at the extremity of the horizon.

South side.—A View of the Mole at Naples, with Mount Vesuvius. By Marlow.—H. H.

A Storm, with the Story of Jonas and the Whale, copied from a celebrated painting by Nicolo Poussin. By Taverner.—H. H.

A Landscape, by Claude Lorraine. Engraved by Vivares.—H. H.

A Landscape, by Gasper Poussin, formerly in the collection of Sir Luke Schaub.—H. H.

A Landscape, by Nicolo Poussin, in his early brown manner.—R. C. H.

Two large Landscapes, copied by Lucatelli from the originals of Claude Lorraine, in the Pamphili Palace at Rome.—H. H.

Two Landscapes, with cattle and figures. By Bout and Baudoin. —R. C. H.

A Landscape. By D. Teniers.—R. C. H.

A Landscape. By Wilson. This small and simple composition has excited the general attention of artists and connoisseurs, from its very excellent colouring. It was painted in Italy, and presented by Wilson to his friend Zuccarelli. This painting pleased me so much at first sight, that I used my utmost endeavours to procure it, but I failed in my repeated applications. At the decease of Zuccarelli, I became the purchaser of this little jewel.—R. C. H.

Beneath it is another painting, which merits our attention; a Moon-light Scene, in which some gypsies are reposing by a fire-side. By Rembrandt. It is engraved by R. Earlom.—H. H.

Over the door is a Landscape. By C. W. Bampfylde, Esq.—H. H.

Amphitheatre at Rome. By Gaspero d'Occhiali.—R. C. H.

Inside View of a Church. By H. V. Stein.—H. H.

Diana and her Nymphs. By Zuccarelli. A very highly-finished picture, and painted, by order of Henry Hoare, Esq. to fit a frame of rich carved work by the celebrated Gibbon.—H. H.

East side.—Two spirited sketches, of an upright form; the one of a tree, under which a friar is praying, by Francesco Mola; the other, a scene of rocks and water, by Rosa di Tivoli.—R. C. H.

Two small Landscapes, with figures and buildings. By Bartolomeo. Bought at the Orleans sale.—R. C. H.

Two small Views at Venice. By Canaletti. Remarkably good, and highly finished.—H. H.

ANTE-ROOM TO THE PICTURE GALLERY.

Over the doors are two paintings, got dark from age, by Caravaggio; the one representing Card-players and a Fortune-teller; the other the Servant-maid denying St. Peter.—R. C. H.

A View of St. Mark's Place at Venice. By Canaletti.—H. H.

A Field of Battle. A very spirited performance. By Borgognone.—H. H.

The Daughter of Herodias. By Carlo Dolce. A most captivating picture.—H. H.

Above this painting is a richly-coloured Study, by Paolo Veronese; and a Boy holding a Greyhound.—R. C. H.

Portrait of a Cardinal. By Domenichino. Painted in a very broad and masterly manner.—R. C. H.

A Holy Family. By Palma, *Giovane*.—R. C. H.

The Marriage in Canaan; a reduced copy from the original by Paolo Veronese. By Sebastian Ricci.—H. H.

PICTURE GALLERY—45 feet by 25.

This spacious room, which forms the extremity of the Northern wing, was built by Sir Richard Colt Hoare, for the purpose of containing a selection of his best paintings, which before had been dispersed and injudiciously associated in different apartments, and not seen to the best advantage. The walls are thickly covered with pictures, many of which are of a superior class, and will be now enumerated, beginning from the left, as you enter this apartment.

South side.—The Triumph of Bacchus, from the original subject painted by Annibale Caracci, for a ceiling in the Farnese Palace at Rome. This fine old copy is said to have been executed by Domenichino.—H. H.

A Holy Family. By Fra' Bartolomeo di S. Marco. The paintings of this master, who was friar of a convent at Florence, and contemporary with Raphael, are very scarce, even in Italy. This picture has been well engraved for the British Gallery.—R. C. H.

The Rape of the Sabines. By Nicolo Poussin. This picture has been engraved by Andran; and, from the correctness of its design, and strength of colouring, may be justly considered as one of the finest efforts of this great master's pencil. Poussin painted two pictures on this subject; the one for the Duchesse d'Aiguillon, from whose possession it came into that of Monsieur de la Ravoir, and was afterwards removed to the Royal Collection at Paris. The other, painted for Cardinal Aluigi Omodei, was purchased by Henry Hoare, Esq. and now holds a high rank in the collection at Stourhead.—H. H.

In the lower range are the following pictures of a small size:

The Genius of History. By Sebastian Conca.—H. H.

Head of St. Francis, a sketch on paper. By Guido; very fine.—R. C. H.

A young Shepherd, on paper also. By Guercino.—R. C. H.

A Head. Venetian School.—R. C. H.

A Peasant's Head. By Titian,—R. C. H.

St. John and Lamb. By Schidoni.—R. C. H.

A Madona. By Carlo Dolce.—H. H.

West side.—The principal picture in the centre of this compartment is a large allegorical painting by Carlo Maratti. It represents the introduction of the Marchese Pallavicini to the Painter, and is thus more minutely described by Bellori, in his Life of that Painter: "*Fece uno quadro molto grande al Marchese Pallavicini nel quale rappresentollo in piedi in abito eroico, ed incontro se stesso finse à sedere, che il ritraea in pittura, avendo appresso le tre grazie, douzelle bellissime, che pare gli assistano, per infondere nelle opere di lui la venusta e la leggiadria; dono, che con lo*

studio non può acquistarsi. In tanto la Gloria spiega le ali in aria, e corona di alloro il Marchese, a cui si fa avanti il Genio che gli addita con la destra, un monte scosceso in lontananza, su la cima del quale vedesi il Tempio della Virtù: e questo dipinto fù reputato un parto dé più insigni del suo pennello."

In a late book of travels, published by Monsieur Millin, I learn that there is a fine drawing of the aforesaid painting by Carlo Maratti, in a palace at Genoa, done in chalk of two colours; and he recites the verses that are written on the shield of Minerva in the back ground:

> "*Viddi, Signor, che della gloria al tempio*
> *Ti toglieva il bel genio, e viddi poi*
> *Scriver colei, che dell' oblio fa scempio*
> *Sullo scudo di Pallas i pregi tuoi:*
> *Viddi, che à farsi altrui d'onore esempio*
> *Correa la fama, e offrati i lauri suoi,*
> *Dalle grazie assistito io tutto ho espresso*
> *Su i lini, e in te spero eternar me stesso.*"

This picture has been engraved by Carlo Faucci at Florence.

On the left side of the above-described painting are the following subjects:

Democritus, the crying Philosopher. By Salvator Rosa.—R. C. H.

Sketch of an Apollo. Py Paolo Veronese.—R. C. H.

Portrait of a Girl in the character of St. Agnes. By Titian. —R. C. H.

A Madona and Child. By Carlo Cignani.—H. H.

The Judgment of Hercules. By Nicolo Poussin. Engraved by Strange.—H. H.

In the lower range are the following:

A Holy Family, after Raphael; a very fine old copy.—H. H.

A curious old painting, by Pacchiarotto; highly finished, and representing the introduction of a young Carthusian to St. Teresa. This artist was a native of Siena, and lived about the year 1520. Several of his works still exist in that city, both in oil and in fresco. His memoirs are written in the third volume of the "*Lettere Senesi*," and the following account of this little picture, which he painted in the Carthusian convent: "*In essa Certosa il Pacchiarotto depinse una Madonnina con S. Pietro, che la presenta S. Bruno, e S. Catarina con due bei puttini.*" *Lettere Senesi, tom. III. p.* 323.

Tobit and the Angel. By Francesco Mola.—H. H.

David and Goliah. By the same.—H. H.

The Marriage of St. Catharine. A beautifully highly-finished picture, by Baroccio.—H. H.

We now come to the central compartment of this room, in which is a very large painting by Lodivico Cardi, alias Cigoli. He was a dis-

ciple of Alessandro Allori, and flourished between 1559 and 1613. This fine painting, purchased by Sir Richard Colt Hoare at Florence, in the year 1790, was painted for the noble family of Albizzi, and decorated an altar in their chapel at the church of S. Pietro Maggiore. It represents the Adoration of the Magi, in a very full and richly-coloured composition. It is thus recorded by Cinelli, in his *Bellezze di Firenze:* "*Cappella degli Albizzi, ove è di mano del Cigoli un' Adorazione de' Magi bellissima: Esprimono graziosamente, i Re la loro devozione e riverenza, ed uno di loro baci con bella attitudine, un piede al bambino Giesù. Porge un paggio con bellissimo scorto ad uno de' Re doni per offerire à Giesù con somma leggiadria, e grazia, ed è vago oltre ogni credere un bracco che dà una parte si posa a segno che inganno l'occhio. E finalmente, questa in ogni sua parte pregiabile, et e delle più famose opere, che escissero dall' eruditissima mano de si sovrano maestro, ove s'ammira la morbi dezza, e tenerezza della testa del Santo Re ch' adora il redentore.*" *Cinelli, Bellezze de Firenze, p.* 355.

Baldinucci, in his Life of the same Painter, thus records this painting: "*E' anche opera del suo dottissimo pennello la tavola dell' Adorazione dei Magi, posta all' altare della Cappella degli Albizzi in S. Pier Maggiore. Questa al certo non ha parte in se che bellissima non sia, sono vi arie di teste stupende, ricchezza e nobilità; e maraviglioso nel suo genere il ritratto d'un Cane, della bellissima, e grande razza d'Inghilterra, a cui per parer vivo, altro non manca, che il moto.*" *Tom. IX. p.* 62.

On the right hand side of the chimney is a Madona and Child. By Palma *vecchio*.—H. H.

A Holy Family, after Raphael; the original painting (of which, owing to the beauty of the subject, many copies have been made), formed, in the year 1786, a part of the royal collection at Capo di Monte.—H. H.

The central compartment of this side is filled by a large picture by Raphael Mengs. It was painted at Rome in the year 1760, by order of Henry Hoare, Esq. and intended as a companion to the before-mentioned picture by Carlo Maratti. The artist seems to have taken his subject from "the Life of Mark Anthony," by Plutarch, where the situation of Cleopatra is thus described: "a few days after the death of Mark Anthony, Cæsar made Cleopatra a visit of condolence. She was then in an undress, and lying negligently on a couch, but when the Conqueror entered the apartment, though she had nothing on but a single robe, she arose hastily, and threw herself at his feet; her hair dishevelled, her voice trembling, her eyes sunk; in short, her person gave you the image of her mind; yet, in this deplorable condition, there were some remains of that grace, that spirit and vivacity, which had so peculiarly animated her former charms; and still some gleams of her native elegance might be seen to wander over her melancholy countenance." See two letters on the subject of this painting, the one from Raphael Mengs in 1761, the other from Henry Hoare, Esq. in answer, published in the "Annals of the Fine Arts," in 1818, page 494.—H. H.

Portrait of the Emperor Charles the Fifth. By Rubens, from an original by Titian.—R. C. H.

Saint Catharine. By Lovino, one of the most distinguished scholars of Leonardo da Vinci.—R. C. H.

Head of an old Woman. I doubt, if by Murillo, or Velasques.—R. C. H.

In the lower range are the following :

Saint John in the Wilderness, a sketch on paper by Titian. N. B. This appears to have been the first design for the picture painted by Titian, in the Church of Santa Maria Maggiore, at Venice, where he has altered the figure of Saint John, by placing it in an upright instead of a sitting posture ; the situation of the Lamb remains the same.—R. C. H.

A very spirited design for an Altar-piece. By Espagnoletto.—R. C. H.

The Temptation of Saint Anthony. By Teniers.—H. H.

The Flight into Egypt. By Carlo Maratti.—H. H.

A Holy Family. By Guido Reni, in his dark manner.—H. H.

North side.—Noah sacrificing, and its companion. By Imperiali. —H. H.

La Madona degli fiori. By Guercino, in his finest manner. It represents the Madona in a sitting attitude, with the *bambino* on her lap, taking some flowers out of a vase. This fine painting was purchased by Sir Richard Colt Hoare at Bologna.—R. C. H.

I now come to the most impressive painting in the whole collection, representing the Prophet Elijah restoring the Dead Child to Life. It was painted by Rembrandt, and has been well engraved in mezzotinto, by Earlom. No verbal description can be adequate to its merits.—H. H.

An Altar-piece, representing the Madona and Child seated on a throne, with Saint John the Baptist, and Saint Ambrogio, standing. By Andrea del Sarto. This fine painting was purchased at Florence by Sir Richard Colt Hoare, in the year 1790; it is painted on a thick panel, and is thus recorded by Vasari, in the " Life of Andrea del Sarto." " *Prese non molto dopo, a fare agli uomini della compagnia di Santa Maria della Neve, dietro alle monache di S. Ambrogio, in una tavolina, tre figure, la nostra Donna, S. Gio. Battista, e Sant' Ambrogio ; la qual' opera finita fu col tempo posta in su l'altare di detta Compagnia.*" *Vasari*, tom. II. p. 219. —R. C. H.

In the lower range are the following small pictures :

An Old Man's Head (Simeon), on paper. By Schidoni.—R. C. H.

Two Boys' Heads. Master unknown.—R. C. H.

A representation of Hope, &c. By Carlo Maratti.—R. C. H.

The Annunciatian. By Albano.—R. C. H.

A Holy Family, painted on vellum. By Leonardo da Vinci; bought by Sir Richard Colt Hoare at Rome, in the year 1790, out of the Barbarini Palace. I have in my possession several etchings on paper, in which the artist had tried the different positions of the figures which were introduced into this composition.—R. C. H.

The Marriage of Canaan; with Mary Magdalen washing the feet of our Saviour. A very fine and highly-finished sketch on paper, by Paolo Veronese. This is probably the first design for the large painting he executed for the family of Durazzo at Genoa. It was very usual for painters, in old as in modern times, to try the effect of their historical compositions on a small scale, before they executed them *en grand*.—R. C. H.

A Holy Family. By Schidoni.—R. C. H.

East or window side.—The first compartment is filled up by a Madona, accompanied by Angels; an old copy after Andrea del Sarto.—R. C. H.

A classical subject. By La Grené, a French artist.—H. H.

A Group, selected from the Rape of the Sabines, of N. Poussin. By S. Woodforde, R.A.—R. C. H.

In the next panel is an enlarged copy from the small picture by Correggio, when in the palace at Capo di Monte, near Naples. By Cavallucci.—R. C. H.

On the opposite panel is a copy from a Charity at Rome, by Luca Cambiasi, in the Giustiani Palace. By Cavallucci.—R. C. H.

In the next panel is a Holy Family. By Trevisani.—R. C. H.

A classical subject. By La Grené.—H. H.

A Group, from Nicolo Poussin's Rape of the Sabines. By S. Woodforde. R.A.—R. C. H.

I now return to the two middle compartments of this side of the room, which are decorated by two whole-length subjects, painted by H. Thompson, R.A. They represent Distress by Sea, and Distress by Land; in the former a young mariner is seen sitting upon an insulated rock, benumbed with cold, and abandoned to despair; above his head hovers a kite, an emblem of his approaching fate. The following appropriate lines are written on a tablet, beneath the picture, as describing the piteous situation of the "Shipwrecked Mariner:"

> "Sad on a jutting eminence he sits,
> And views the main that ever toils below;
> Still fondly forming in the distant verge,
> Ships dim discover'd dropping from the clouds.
> At evening, to the setting sun he turns
> A mournful eye, and down his dying heart
> Sinks helpless." THOMSON'S *Seasons*.

In the other subject, viz. Distress by Land, the artist has represented a lovely young female, overtaken by a storm of thunder, lightning, and rain, upon the bleak and desert plains of Salisbury; the British Circle of Stones at Stonehenge indicates the scene; her hair, hat, and cloak are agitated by the wind: she presses closer to her

breast her infant child, and a boy of a more advanced age is seen sheltering himself under her cloak.

On a tablet are the following descriptive lines :

"———————— how sinks her soul !
What black despair ! what horror fills her heart !
Far from the tract, and blest abode of man ;
While round her night resistless closes fast,
And every tempest, howling o'er her head,
Renders the savage wilderness more wild."

THOMSON'S *Seasons*.

These are two admirable specimens of the modern school of painting : they speak to the *eyes*, as to good colouring and composition, and to the feeling *heart*, as to the expressions and distressful situations of the unhappy sufferers. They honourably maintain their ground amongst their elder associates.

THE STAIR-CASE.

In the hall and stair-case, there is not much worthy of remark : the walls being allotted to pictures of the second class. In the former are some clever bas-reliefs, by Rysbrach ; a painting by Leandro Bassan ; interior of the Pantheon at Stourhead, by Woodforde ; a copy of Saint Peter, after Guido ; a portrait of Old Parr ; and a pretty Lanscape in the style of Cuyp, by Calcott, representing the subject of a Mill, near Llangollen, in North Wales. Besides the above, are two portraits of Richard Fenton, of Pembrokeshire, Esq. and Mr. William Cunnington, a celebrated Antiquary, of Heytesbury, in Wiltshire, both executed by Samuel Woodforde, R.A.

On the South side of the stair-case by which you ascend, is a view of the Lake of Bracciano, near Rome. By —— Moore.—R. C. H.

A View in Flanders. The Landscape by ————; the Figures by D. Teniers.—H. H.

A View at Tivoli. By Horizonte.—R. C. H.

A Landscape, with a white horse, &c. By Momper.—R. C. H.

A Landscape. By C. W. Bampfylde, Esq.—H. H.

On the West side, fronting the ascent, are the following :

A large upright Landscape. By Wotton.—H. H.

A Storm at Sea (good). By Vernet.—R. C. H.

The Lake of Albano, and a View of the Campagna at Rome. By Gregorio Fidanza.—R. C. H.

A Landscape, with porcupine hunting, and a View on the Sea Coast (good), but master unknown.—R. C. H.

A Landscape. Italian School ; and marked in my old catalogue, by Domenichino.—H. H.

The Castle of Saint Angelo, at Rome. By Salvator Rosa.—H. H.

North side.—The Convent of Saint Cosimato. By Carlo Labruzzi.—R. C. H.

The Bay and City of Naples, with a Regatta. By Pietro Antoniani.—H. H.

Architecture and Ruins. Master unknown.—H. H.

A Landscape. By Wotton.—H. H.

A Landscape. By Wotton.—H. H.

East side.—A large Landscape, and the *chef d'œuvre* of this amateur artist, C. W. Bampfylde, Esq.—H. H.

A Storm at Sea. By C. W. Bampfylde, Esq.—H. H.

Two upright Landscapes. By Lucatelli.—H. H.

A Landscape. By Wotton.—H. H,

THE SALOON—45 feet by 30.

By the original plan of the house in Campbell's "Vitruvius Britannicus," I find this room was originally a cube of 30 feet, and destined for a Chapel. It was afterwards lengthened by my predecessor, Henry Hoare, Esq. who has evinced a superior degree of taste in its embellishments; for regard has been paid to *just proportions* in every appendage subordinate to the general proportions of length, breadth, and height, which are also true, being 45 by 30. The doors, chimney-piece, cornice, and even paintings, are all proportionate, and accord with the size of the room. Except in one instance, the pictures are all copies, but selected with great taste as to their subjects, and executed by the best artists who resided in England and at Rome.

On one side of the door-way is an allegorical picture after Paolo Veronese, representing Wisdom as the companion of Hercules. The original belonged to the Orleans Gallery, and was sold in London.—H. H.

On the opposite side of the door, is the subject of the daughter of Herodias, with the Head of Saint John in a charger, after a picture by Guido Reni at Rome; and copied by the celebrated Pompeo Battoni.—H. H.

The Death of Dido, after a painting by Guercino, in the Spada Palace at Rome.—H. H.

The Rape of Helen, after a painting by Guido Reni, in the same palace.—H. H.

A very fine copy of the Family of King Charles the First, after Vandyke. By old Wyck.—H. H.

Venus attired by the Graces, from the original picture by Guido Reni, in the Royal Collection at Buckingham-house. Engraved by Strange.—H. H.

Perseus and Andromeda, after an unfinished picture by Guido Reni, in the Rospigliosi Palace at Rome.—H. H.

The Judgment of Midas, a very large painting, possessing a considerable degree of merit. By Sebastian Bourdon.—H. H.

COLUMN ROOM.

Having taken a complete view of the different Paintings in oil-colours which decorate the Mansion-house at Stourhead, I shall now advert to a class of Art which, though from convenience of size and pleasurable effect, is favourably received by the public, yet cannot be considered as worthy of being included in the *higher* class of painting. I allude to Designs in Water-Colours, which have made, within these few years past, a most astonishing progress, and in many instances may be said to have attained the acme of perfection; for I question if the series of Architectural Drawings of Salisbury, in this apartment, executed by J. M. W. Turner, Esq. R.A. will ever be surpassed.

This rapid improvement in Water-Colour Drawing has taken place within my own memory; for, during my younger days, Paul Sandby was the monarch of the plain, and esteemed the best artist in this line. The next marked improvement in colouring was recognised in the Drawings of Mr. John Smith, now living, and to whom, as an instructor, I owe the little I know of Drawing: but the advancement from *drawing* to *painting* in water-colours did not take place till after the introduction into England of the Drawings of Louis du Cros, a Swiss artist, who settled at Rome; his works proved the force as well as consequence that could be given to the unsubstantial body of water-colours, and to him I attribute the first knowledge and power of water-colours. Hence have sprung a numerous succession of Artists in this line; a Turner, a Glover, a Nicholson, Reinagle, De Wint, Nash, *cum multis aliis*.

During a long residence in Italy I had frequent occasion to observe the system and mark the progress of this ingenious Artist; and with regret I found that his superior merit began to create him enemies, who endeavoured to lessen the merit of his works, by questioning their durability. On this occasion I must, in justice, stand forth his advocate; for I have in my own collection eleven of his large Drawings, which are now as brilliant as they were thirty years ago. With protection from light and damp, the durability of water-colours cannot be questioned.

The gradual progress which Du Cros made in strength of colouring may be very visibly traced in the fine specimens of his taste and execution which this apartment presents. The first drawing represents a View of the Lake of Thrasymene, where the Romans, under the Consul Flaminius, experienced so signal a defeat from the Carthaginian General, Hannibal. The time of day is early morn, which gives the subject a grey and apparently faded tint.

No. 2. The next is a View of Tivoli.

No. 3. The Tomb of Munatius Plancus, on the road between Rome and Tivoli.

No. 4. A View at Civita Castellana.

These four were the earliest of his drawings which entered my

collection ; and the increase of strength is visible progressively from the first to the last number.

No. 5. Next the door in the upper range is a Souterrain View of Mecænas's Villa at Tivoli; and (No. 6) beneath is an interior View of the Colysseum or Amphitheatre at Rome.

No. 7 is a View of the magnificent Bridge built by the Emperor Augustus at Narni ; and (No. 8) beneath it is a Scene on the River which flows down to Terni from the celebrated Waterfall.

No. 9. In the next compartment is another View on the same River, with a grove of luxuriant ilex trees. Beneath it is the Arch of Constantine at Rome, which may be considered as one of the most laborious as well as one of the most happy efforts that were ever made in water-colours.

Another *chef d'œuvre* of Du Cros' pencil remains to be described : it represents the stupendous Fall of the River Velino into the Nar, in that point of view in which it *seldom is*, but *always ought* to be seen, viz. *en face*, from the opposite banks of the river ; whereas the Cicerone of the country (unless a hint is given to the contrary) generally conducts the stranger to the summer-house on the eminence, from whence he looks *down* upon the foaming gulf. The views are so totally distinct in their nature, that the cataract should be seen from each point. One of the great excellences of this Artist was the just and natural delineation of water, particularly where spray and vapour were expressed ; and in this subject he has succeeded most admirably, and without any of the borrowed assistance of white paint.

From the foreign I shall now proceed to the native Artist, and solicit the attention of the Amateur to a series of eight exterior and interior Views of Salisbury Cathedral, which were executed by Mr. Turner in a style of excellence which, referring to his first line of study in architecture and water-colours, will not even now disgrace him as a Royal Academician, and a very distinguished Painter in oils.

There are a few other Drawings in this room which ought not to be passed over in silence ; especially a copy (half the size of the original) from a very fine picture by Loutherbourg in the collection of Sir John Leicester, Bart. The scene represents that most dreadful of all natural events, an *Avalanche*, or fall of snow amidst the mountains of Switzerland, and so pathetically described by our Poet Thomson :

> " Oft rushing sudden from the loaded cliffs
> Mountains of snow their gathering terrors roll ;
> From steep to steep, loud thundering, down they come ;
> A wintery waste, in dire commotion all.
> And herds and flocks, and travellers and swains,
> And sometimes whole brigades of marching troops,
> Or hamlets sleeping in the dead of night,
> Are deep beneath the smothering ruin whelm'd."

This drawing redounds to the credit of the worthy veteran, Mr. F. Nicholson.

Adjoining this picture is a very spirited drawing, in bistre, of the Scene between Macbeth and the Witches, on the Heath, by Zuccarelli, of whom Sir Richard Colt Hoare purchased it at Florence. Also a very highly finished drawing of the Bay of Naples, with Mount Vesuvius, by Moonlight, by Don Tito Lusieri.

On entering the next apartment, which contains a numerous collection of Drawings in bistre, the eye is arrested by those in the central compartment over the chimney; the most conspicuous of which is the Angel driving Heliodorus from the Temple, after Raphael's fresco painting in the Vatican at Rome.

I have always admired this figure as the finest and most impressive that ever was suggested by the imagination, or executed by the hand of man. It may be considered as the *chef-d'œuvre* of the divine Raphael. It is the most valuable drawing in this series; and its outline was traced in my own presence, by Seidelman, at Rome.

Beneath this drawing hangs the Portrait of Raphael, copied, of the same size, from the celebrated original in the Altoviti Palace at Florence.

On each side of the Avenging Angel are two subjects, representing Christ tied to the cross, and St. Sebastian pierced by an arrow through the neck. These two drawings will elicit a few remarks, and command a momentary attention. The figure of Christ is from a fresco on the walls of a convent at Siena, by Jacopi Razzo, *detto* il Sodoma, who died in the year 1554; and no feeling or religious mind can consider this representation of our Saviour without strong sensations of pity and admiration. Dignity of character and resignation are most happily expressed in this fine model; and the *Deus, ecce Deus*, proclaims through every feature the meek and omnipotent Saviour of Mankind.

The same painter, Sodoma, has been very successful in his delineation of St. Sebastian, and has varied the expression which has generally been given to that Saint, by making him appear sensible of the pain occasioned by the arrow with which his neck has been pierced. I have frequently, and almost generally, observed a very different expression given to this Saint whilst under the pressure of bodily suffering: as, for example, in the drawing before mentioned, in the Ante-room to the Library, after Guido Reni, the figure, though transfixed through the body, expresses no sensation of pain, but lifts up its eyes to heaven in pious resignation.

On the North side of this room are two Angels or Cupids reading Musick: part of a composition by Raphael, in the Palazzo Pitti at Florence.

Over the door is a study of the other Avenging Angel, from the subject of Heliodorus, but very inferior, in every respect, to the former.

On the side of it is a representation of the Three Fates, after a painting (of the same size) in the Palazzo Pitti at Florence, by Michael Angelo.

East side upper range.—A subject from the *Incendio del borgo* by Raphael.

Another from the Heliodorus of Raphael.

Two subjects from the Dispute of the Sacrament, by the same.

Over the door is the representation of Night, after a painting by Guercino, in the Ludovici Palace at Rome.

In the next panel are the following :

Sable Night and gay Aurora, after two paintings by Annibale Caracci, in the Palace of Capo di Monte at Naples.

The Angel delivering St. Peter from Prison, after Raphael.

Mount Parnassus, after Raphael.

Sappho, after the same.

Danaë, from the celebrated painting by Titian, at Capo di Monte.

South side.—A Groupe of Heads, after a painting by Parmeggiano, in the Giustiniani Palace at Rome.

A Charity, from the much-admired fresco by Andrea del Sarto, in the *Campagnia dello Scalzo* at Florence.

In this same apartment are several very spirited historical designs in bistre, by Rysbrach ; and some Landscapes by Philip Hackert and others.

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